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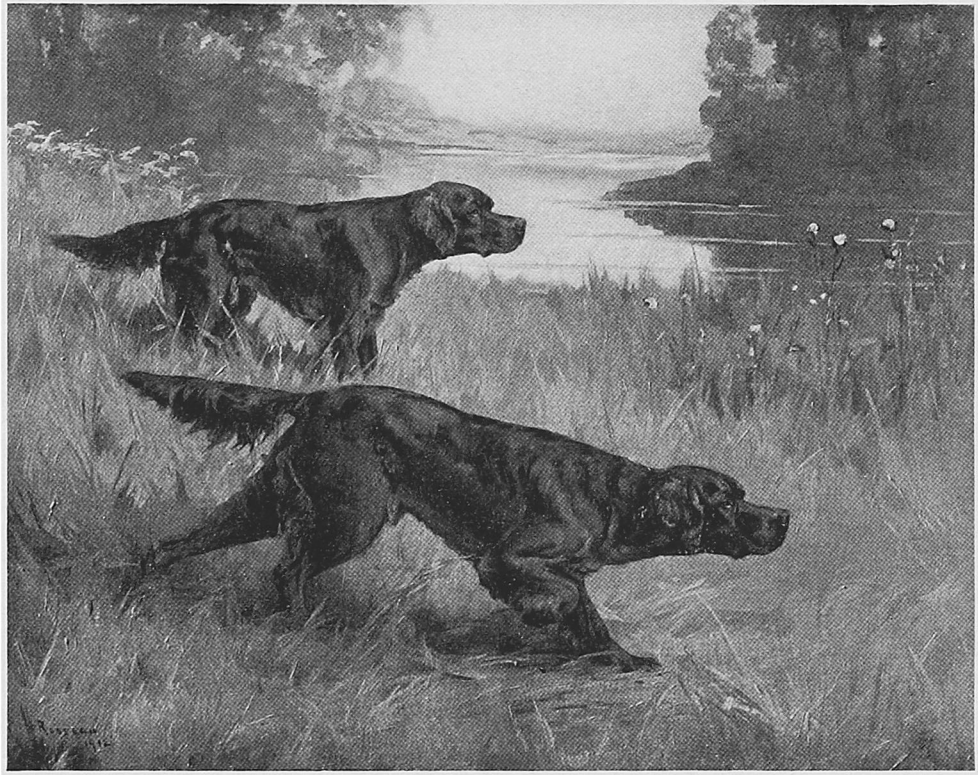
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IRISH SETTERS

THIS picture was painted in the "Sologne," a country where ponds, small lakes and streams fill all the low ground and where game of all kinds is most abundant. The pair of dogs are "Belle of Province," and her son, "Paddy of Rolleboise," the last-named one of Mr. Rosseau's own breeding and "a royally good dog."

BIRD DOGS IN ACTION



POINTER'S HEAD

THE vigorously drawn pointer's head, just above, is from a sketch from life, recently made at High Point, N. C., by Percival Rosseau, a noted painter of dogs, especially bird-dogs, and horses. This artist resides in Paris, but comes over here every year during the art season, to exhibit and paint portraits of favourite dogs, or pictures of these dogs in action—what might be called genre portraits of dogs. He recently painted a mural decoration of dogs for Mr. Hamilton Fish Webster at Newport. This probably is one of the first commissions of its kind executed in America. All the pictures

that illustrate this article are the work of this fine artist.

Mr. Rosseau is a native of Louisiana, who studied in Paris under Jules Lefebvre, Robert-Fleury and Herman Léon, beginning in 1894, before that having done no preliminary studying to speak of, but living mostly an outdoor life, which is, perhaps the best preliminary course of study for the specialty this artist has made his own. He was in the cattle business for four years in Texas. His people were all dead and he had been left an orphan with a younger sister to take care of and simply had to make money. His

father was a planter on the Mississippi and had lost all his property after the war. While not having studied art before going to Paris, Mr. Rosseau had drawn from childhood, though of course what he did were very crude things.

He went abroad after his experience in Texas and has been in Paris ever since, having made it his home, as his work required his staying there. Practically his first return to America was in 1908, since when he has been coming over regularly to exhibit and also to paint dog portraits and pictures. In 1900 he secured honourable mention at the Salon for his first picture and has had the gold medal since.

He began by painting classic figures, his first honours in the Salon being for a painting of a life size nude. It was the painting of a Diana with her dogs which first gave him the idea of painting dogs and making a specialty of it. This picture was painted in 1903, and in it the dogs he had were a couple of animals he had selected as being a general type; that is no particular breed. They were just hound dogs. His love for the highly bred bird-dog developed later. In America his experience with dogs had started with coon dogs down in the Mississippi bottoms and after that, as he grew older, with bear hounds in the cane-breaks. When he went to Texas he took some of the Louisiana hounds with him and established himself with them on the Salt Fork of the Brasserie on the edge of the State plains. To the distinctly high class hunting dog he turned after he went to France and made his successes there. Most of his experience out-of-doors in America was with big

game. Small game was considered beneath one's attention in Texas, although he had picked up an old nondescript pointer from a farmer and used him quite often to shoot wild turkey and quail.

But in France, in looking over the field, he found that there had been very few men who had succeeded in depicting bird-dogs, so he chose that field, both because there were fewer in it and because it offered more wonderful opportunities than almost any other form of animal painting. As a result he has painted bird-dogs in France, England and America. Setters and pointers are known as English dogs, although the pointer was found in the north of Spain some seventy years ago, was taken over to England and became an English dog. These dogs were trained to point a covey of birds and that was the beginning of the pointer dog. The name setter arose from the fact that the dogs set instead of pointed, being originally used in the netting of game-birds. Mr. Rosseau has painted many pictures of pointers, setters and spaniels, and also some of the griffons that have become so popular in France. The griffon is probably one of the oldest bird-dogs that we know anything of. He is known all over the Continent, but chiefly in France, having been revived of late years. Griffons have coats that resist brambles. Setters and pointers are so delicately robed that they cannot stand the rough brush like a griffon. This dog is about the same size as a pointer, but the coat is wiry and has rather long stiff hair with wooly undercoat. The head is smaller in conformation than that of a pointer and has a good deal of rough hair on

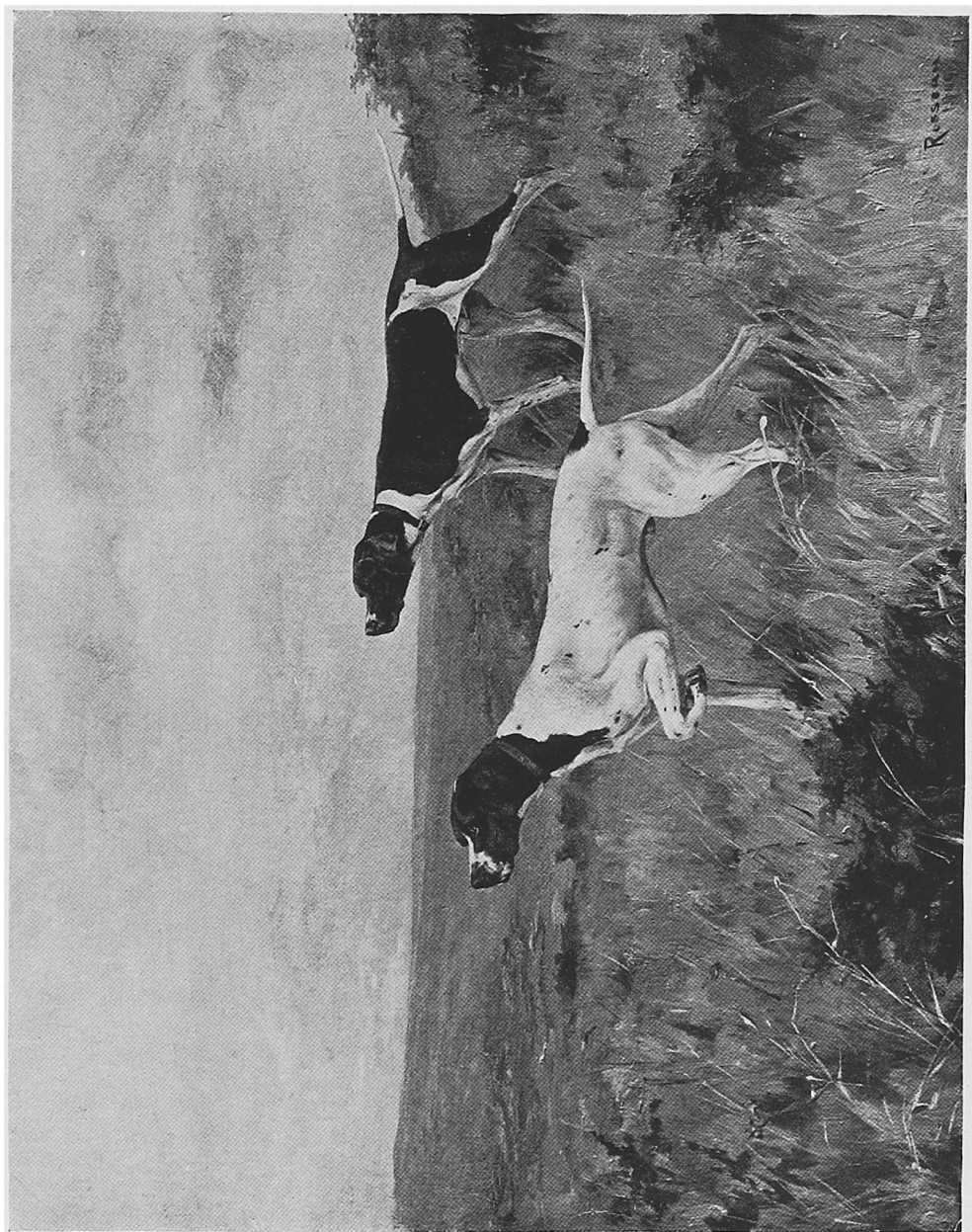
it. One of the finest griffons anywhere is that owned by Mr. Louis Thébaud, of Morristown, N. J. Mr. Rosseau has painted this griffon and also made a drawing of the portrait, which will be found reproduced at the end of this article.

It is Mr. Rosseau's experience that the game in each country has habits that fit it to that particular country. The climate and formation of the land in France, where most of the ground is under cultivation, causes the birds to keep in the field almost entirely. Quail in America has different habits from quail in France. It flies to cover in America when it is discovered. A dog, when ranging in France, will cover his ground very completely. The same dog in America will go to the likely places for game without loss of time. The French dog will criss-cross a field against the wind. In the south of France, where the birds do not frequent certain land at all, dogs get to know this and take a slant in the direction that looks favourable to them without wasting time on intermediate ground.

On account of the introduction of agricultural machinery in Europe the bird-dog is almost going out of use, for it has become necessary to drive the birds toward the gunner, but retrievers are used occasionally to get the birds that fall in the brush. In England our quail are known as partridge; while our so-called partridge belongs to the grouse, the one that is most generally known as partridge being the rough grouse. Grouse shooting is peculiar to England and Scotland, the grouse being shot over dogs or driven. Some estates in Scotland

do not drive, others do not use any dogs. It depends on inclination; but one reason for so often driving grouse is that a man almost invariably has a party of friends to shoot with him, and has not dogs enough for a party of guns. It is much more enjoyable if there is only one gun. There is much more real hunting over dogs here than in Europe, and it is doubtful if American birds will ever be driven, as they are too erratic in their flight.

It is undoubtedly due to his familiarity and love of dogs that Mr. Rosseau succeeds in getting them to pose for him. All his subjects are taken from actual sketches. As essential points often last only a second, his system of working is to go out with the dogs without a gun and work them and study them as much as he can and get the point in his mind as long as the birds will lie to it, then make sketches from memory. For it is utterly impossible to make sketches on the spot of things which often last only an instant, a dog keeping its point only until a bird flies or runs off. In certain terrain you can keep a dog on a point, because quail lie to it a long time. Otherwise the only way to obtain results is to train the eye to see and retain and make sketches from memory and afterwards reconstruct the dog to the movement and in the same surroundings as you have seen him in originally. Mr. Rosseau knows every muscle in a dog's body from long familiarity. When he has a new dog to paint, the first thing he does is to study his special characteristics, no two dogs being alike. The faculty of handling dogs is something of a gift. Some men and women have a way of gaining the

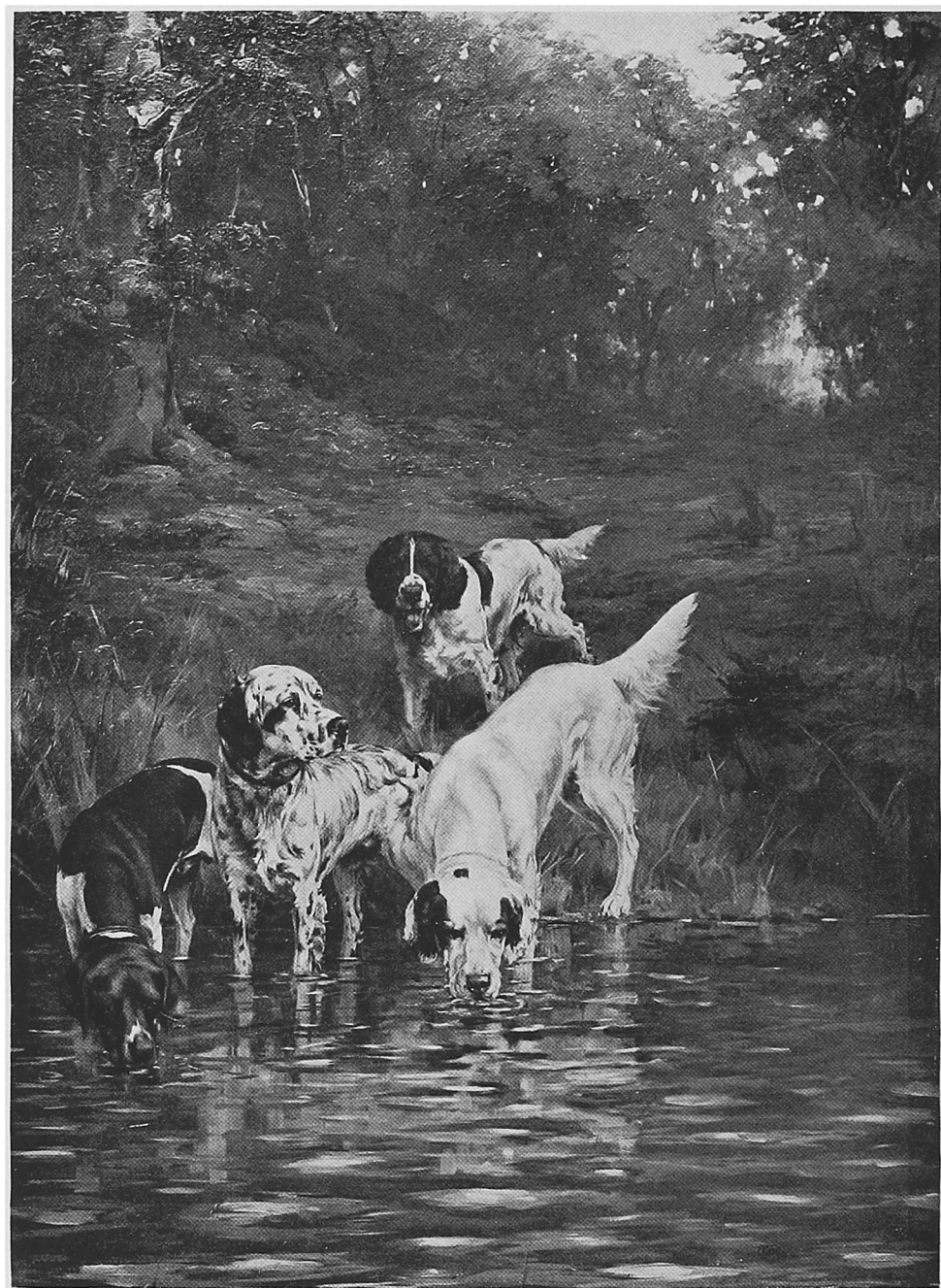


THE TWO POINTERS

THESE dogs also are painted from an actual incident in the day's hunt. The artist saw the "point," impressed the pose of the dogs on his memory and made his sketch as soon afterwards as possible. The landscape is that at the spot where the incident occurred.

THE POOL IN THE WOODS

RETURNING from a day's shooting, the dogs reached this pool and being tired, hot, and thirsty, ran to it with joy and seemed glad to stand and cool their tired feet after their thirst had been quenched. The artist decided the subject was worthy of being painted and returned to it the next day.



confidence and affection of animals and exacting more obedience from them than others. When Mr. Rosseau was a small boy, wherever he went, all the dogs followed him. In fact dogs still adopt him.

They have field trials in France for bird-dogs as they do here. There are in France many different breeds of dogs, each with many strong supporters. Continental breeds of bird-dogs for some years have been lined up against the English dogs and have almost displaced these. Especially during the last four or five years the breeders in France have been going back to their old breeds, of which the griffon is one. A number of short-haired dogs known as bracks, which simply means pointer, also have been coming into favour. Each of these breeds is represented by a club—an organization of lovers and defenders of their favourite breeds. All these clubs are combined into one central organization like the Westminster Kennel Club here, and called the Société Centrale for the amelioration of dogs. That society has in its corporation all the different clubs—pointer club, griffon club, setter club and almost every other breed there is. Each of these clubs holds field trials of its own, followed by general field trials held by the society, and international trials organized by sportsmen generally. From January to June there is a succession of field trials. All through the season they are held almost continuously.

Probably the most attractive feature of the bird-dog is his individuality. He is at times almost human, full of interest and frequently does things that

are most evidently reasoned out. Dog men apply frequently the term of bird-sense to a dog's work, particularly when a dog shows great faithfulness in finding birds. This bird-sense simply is reasoning on the dog's part. "I have seen a dog," said Mr. Rosseau recently, "because he had been held back from a certain direction, come ranging back over that same country a couple of hours later, go ultimately to the place he had tried for and find a couple of birds that he seemed to know were there. His memory held over that time and carried him back, and he found the covey. He knew more than his master. That is more than simple reasoning. It is memory and bump of locality combined with it. I had one old setter that I used as a retriever towards the end of his career. He was very quiet and would lie by me when shooting, then go out and gather up the birds that were killed. He seemed to have a faculty for counting the birds as they fell and never forgot one. He marked down each bird as it fell, and went and gathered it up; and, when he had finished, he made no pretense of looking for others but stopped retrieving. Sometimes, when birds are coming very fast, you have no time to mark those that fall, especially when you are shooting continuously for ten or fifteen minutes. You may have a general idea of how many you have killed; but this old dog of mine never seemed to forget or lose any birds.

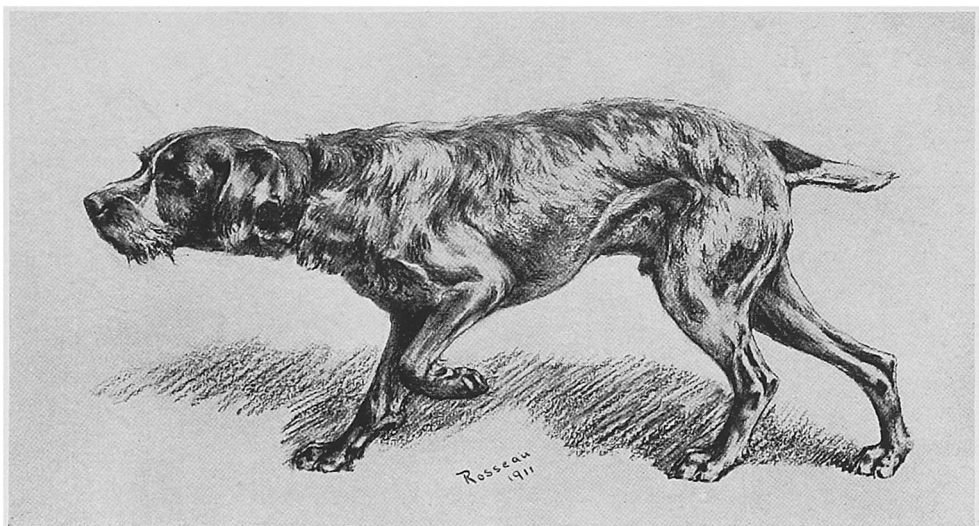
"Another instance. A black retriever was used by me for the same purpose. One day in shooting driven pheasants, a cock-bird was shot. I judged it to be only wounded, and sent the

dog to retrieve it. He went to where the bird fell, but, after moving about for a minute or two, came out, went up near the position of a neighboring gun and chose from several pheasants lying on the ground a cock-pheasant, which he brought to me as if it were the bird I had sent him to retrieve. After the drive was over I went down to the spot where the other bird had fallen, and found he had buried it 'for future reference.'"

Occasionally a retriever will get into the habit of eating a bird, and when a bird is shot in the brush will pretend to hunt around very industriously, but never bring it out. Bird-dogs are also very subject to moods, especially the bitches. They will sometimes work perfectly and at other times be full of whims and fancies and not do anything right. Many a candidate for honours in field trials has presented a dog that had for weeks been doing perfect work, only to see him conduct himself on that important day like the veriest puppy. Human-like, moods

are more frequent with the female than with the male dog; and the female is more affectionate and more inclined to recognise one master. Bird-dogs in general, on account of their training, are accustomed to perhaps several different masters in the first two or three years of their life, and sometimes form the habit of following the gun more than the man who carries it.

In France Mr. Rosseau paints a great deal in the Sologne, beginning at Orleans and running south to Dijon. There is much fine landscape in that direction and he paints there because of its attractiveness. He has painted many favourite dogs in a great many different parts of France, England and America. What he most loves to do is to paint these dogs in their natural surroundings, the country they are accustomed to frequent and to place the dogs in their native landscape. He also paints portraits of pet dogs, and many horses, the latter especially in Europe.



GRIFFON